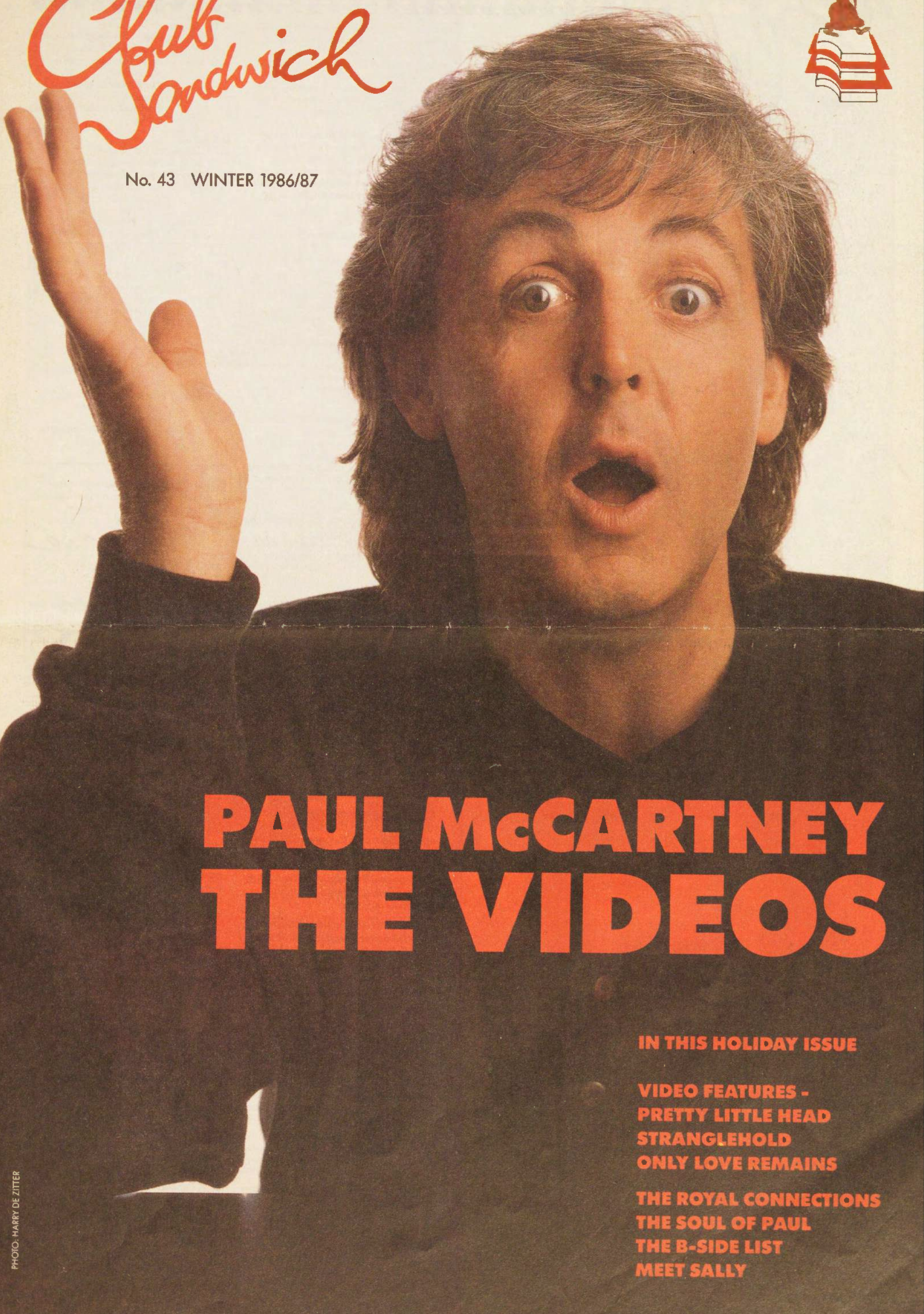
Club Sandwich

No. 43 WINTER 1986/87



PAUL McCARTNEY
THE VIDEOS

IN THIS HOLIDAY ISSUE

VIDEO FEATURES -
PRETTY LITTLE HEAD
STRANGLEHOLD
ONLY LOVE REMAINS

THE ROYAL CONNECTIONS
THE SOUL OF PAUL
THE B-SIDE LIST
MEET SALLY

PHOTO: HARRY DE ZITTER

Club Sandwich

Hi there!

As you can see from this Sandwich's spread, it's been a time of great activity for Paul. He's been involved in making three super videos for the singles released from 'Press to Play', went to Germany to receive the prestigious ''Life Time Achievement'' Bambi Award, and most recently appeared at The Theatre Royal, Drury Late, to perform ''Only Love Remains'' for the Royal Variety Show.

We've given space to all these events, but when setting out to get the stories behind the new videos we realised that we had a wealth of material from all Paul's past videos and promotional films too. So this issue serves only as an introduction to the subject, which we'll explore more closely in forthcoming issues of the Sandwich.

The news you've all been waiting for is that Paul *is* busy putting together a band with a view to touring. Phil Ramone is giving him a hand with this, and will be working with Paul on his next album. Don't start queuing, however, as nothing definite has been fixed. The club will, of course, keep you posted when there is anything to report.

In this issue we've included a puzzle submitted by one of our readers, which we hope you'll enjoy. Our regular crossword, compiled by Bert Danher (about whom we'll reveal more in due course), has been left out this time, as Bert is especially busy, having added to his stable the new Independent newspaper; he already contributes puzzles to The Times, The Guardian, The Daily Telegraph and The Financial Times, probably the most prestigious crosswords in the world. So although we don't get much feedback on crosswords from readers, what we do get lets us know there's a body of you out there who really love them.

Early December has seen the release of more singles from 'Press to Play', and as the singles lifted on each side of the Atlantic differ, I though you might like to have a table of exactly what mixes were done, by whom, and where they were released. So here goes:

Worldwide

1. 7" Single – From the Album 'Press to Play'
   'A' Side – *Press*
   'B' Side – *It's Not True*

2. 12" Single
   'A' Side – *Press* (mixed by Bert Bevans/Steve Forward)
   – *It's Not True* (mixed by Julian Mendelsohn)
   'B' Side – *Hanglide* (mixed by Mac 'n' Matt)
   – *Pres* (Dubmix – mixed by Bert Devans/Steve Forward)

U.K.

3. 10" Single
   'A' Side – *Press* (engineered & mixed by Hugh Padgham)
   'B' Side – *Hanglide* (mixed by Mac 'n' Matt)
   – *Press* (Video edit – mixed by Bert Bevans/Steve Forward)

U.K.

4. 7" Single
   'A' Side – *Pretty Little Head* (remixed by Larry Alexander)
   'B' Side – *Write Away* (engineered & mixed by Hugh Padgham from the Compact Disc 'Press to Play')

5. 12" Single
   'A' Side – *Pretty Little Head* (remixed by John 'Tokes' Potoker)
   'B' Side – *Angry* (remixed by Larry Alexander)
   – *Write Away* (engineered & mixed by Hugh Padgham, from the Compact Disc 'Press to Play')

U.S.A.

6. 7" Commercial/12" Promo
   'A' Side – *Stranglehold* (remixed by Larry Alexander)
   'B' Side – *Angry*(remixed by Larry Alexander)

7. 7" Promo
   'A'/'B' – *Stranglehold/Stranglehold*

U.K.

8. 7" Single
   'A' Side – *Only Love Remains* (remixed by Jim Boyer)
   'B' Side – *Tough on a Tightrope* (engineered & mixed by Hugh Padgham, from the Compact Disc 'Press to Play)

9. 12" Single
   'A' Side – *Only Love Remains* (remixed by Jim Boyer)
   'B' Side – *Tough on a Tightrope* (remixed by Julian Mendelsohn)
   – *Talk More Talk* (remixed by Jon Jacobs & Paul McCartney)

That about wraps it up. Have a great Christmas and New Year, and we'll be back again in 1987.

'till next time,

Sue

MEET SALLY DAISLEY

PHOTO: LINDA McCARTNEY

When asking Sally Daisley about her past, she'll often reply ''Don't ask me about dates''. But she remembers without hesitation the day she came to work at MPL, ''The seventh of May''.

If the company made an impression on her, the reverse was also true – and not only because of an arresting vertical topknot, lately levelled off. (''Watch it come down!''). Being receptionist at MPL is quite different from, say, the same job with a record company, such is the intense interest in all McCartney activities. And when it comes to dealing with the public, Sally is ''the front line. Everything went mad when the album came out! There were lots of phone calls – the place was really buzzing!''

When did she first meet the McCartneys? ''About a week after I joined. They always stop and say something as they go in and out.''

Although Sally stumbled on the job by chance – ''I walked into an agency and heard someone talking about it'' – her interests make her ideally suited to it. Firstly, she's fond of music.

''I was always very aware of the Beatles' music. I remember the boys at school singing 'She Loves You' and pretending to play guitars. Venus and Mars and Wings Over America made the first big impact on me. Previously I'd liked Paul and the Beatles, but had never bought one of their records.

On top of that, she's a singer herself: ''I used to do rock, jazz, that sort of thing. I was offered contracts twice, once by Tony Meehan who used to be in The Shadows – he said he'd thought of a new name for me – image – everything! But I didn't keep the appointment we made. I was only 17 and I chickened out.

''There weren't many women singers to copy (Debbie Harry and Chrissie Hynde came later): I tried to sound like Kiki Dee but my voice wasn't deep enough!''

Sally D. (no, not the 'G' girl in that country song) has a love of animals which goes right back to her early childhood. ''We always had dogs, including a Tibetan Spaniel called George, alias 'The Guv'nor', and there were some ghastly stick insects which Mum hoovered up by mistake one day. Unfortunately I'm allergic to cats – my parents have three at the moment!

''I've worked a lot with animals. My first job was with dogs, working for a friend of Mum's near Henley for about two years.'' Then followed secretarial college, after which Sally decided to temp for a while as a method of finding a job which really interested her.

Her last 'proper' job was in the stables of Marion Mould, women's world show jumping champion in 1965 and the first woman to win an individual Olympic show jumping medal (in Mexico in 1968). You might guess from all these animal capers that Ms. Daisley was a country girl, but she's very much a Londoner.

''I was born in Highgate, where my parents still live, and went to Henrietta Barnett Grammar School in Hampstead Garden Suburb. Then I went to the dogs!''

Unfortunately, a dog was something she couldn't take to the flat in Highbury, where she now lives.

''I definitely like North London – Mum and Dad must be less than five miles away. I get the bus in to work at 7.30 to miss the rush – I can't stand tubes – but unfortunately I get caught in it on the way home.''

Sally's other hobbies, besides singing, include riding and working-out with weights (''not a hobby, more a necessity''). Musically she favours Dire Straits and Phil Collins, while in traffic jams she passes the time 'in an Agatha of Christie' (J. Lennon, circa '64), or reading about the unfortunate Anne Boleyn.

Sally Daisley is a lively 28 year-old who has shown in just over six months at MPL that she has the right blend of professionalism and good humour to fit in with the established team. But what would Hercule Poirot make of the Vanished Topknot?

PAUL McCARTNEY
THE VIDEOS

A flurry of activity recently has resulted in the appearance of no less than three new videos by Paul on your screens in the last month. As an introduction to our forthcoming feature on Paul's Complete Videos, we showcase in this issue the stories behind the latest three.

PRETTY LITTLE HEAD

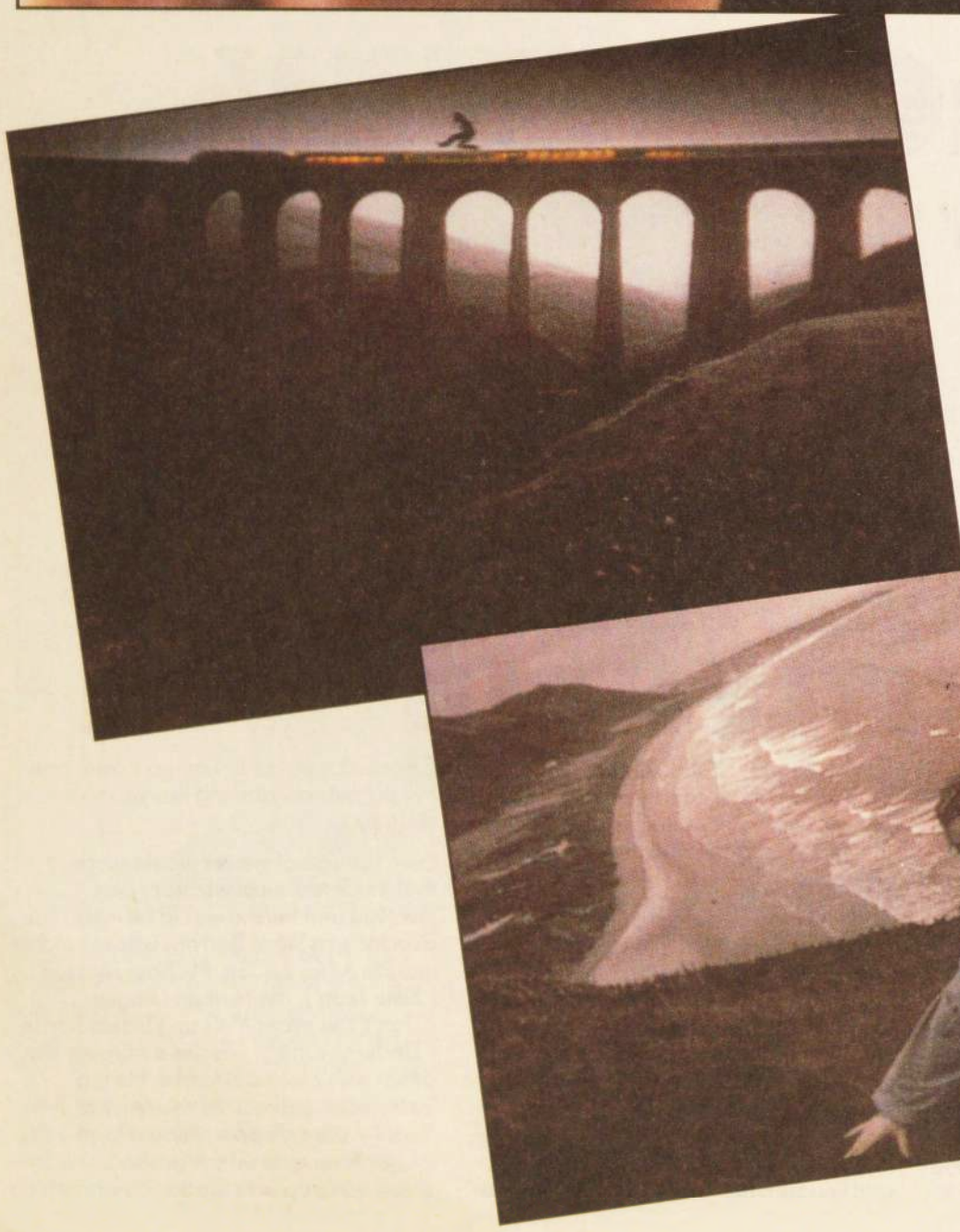
'Pretty Little Head' was a rather daring, abstract choice for a single, but it was plain from his interviews when *Press To Play* came out that it was close to Paul's heart. It was also clear that the lyrics conjured up strong images for him: ''I see it as a tribe who live in the hills, who descend from their caves once every blue moon to bring silks and precious stones, so that their princess doesn't have to worry her pretty little head. What's kinda nice is that it can also be an ordinary family, and the pretty little head is the kid.''

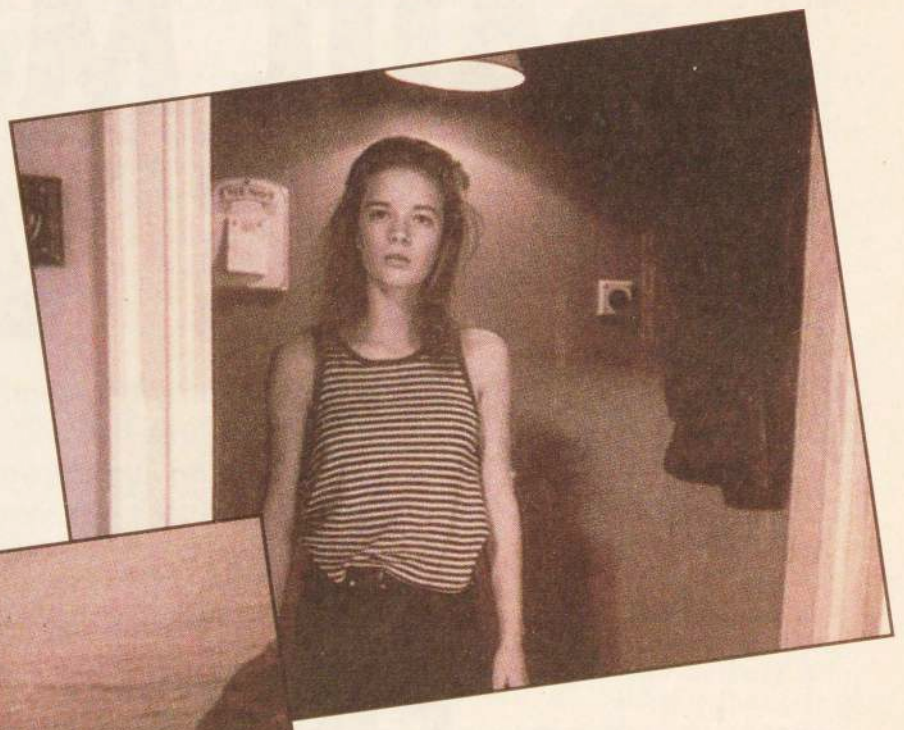
The video goes for the latter version, though the scenario is much less cosy than suggested above. Compared to the album track, the vocal is clearer, the rhythm heavier and this new power is matched by a (literally) stormy opening scene on screen. A brief extract from 'She's Leaving Home' has prepared us for what follows, as in monochrome a fierce storm rages inside an isolated house by the sea, while husband and wife fight in the kitchen.

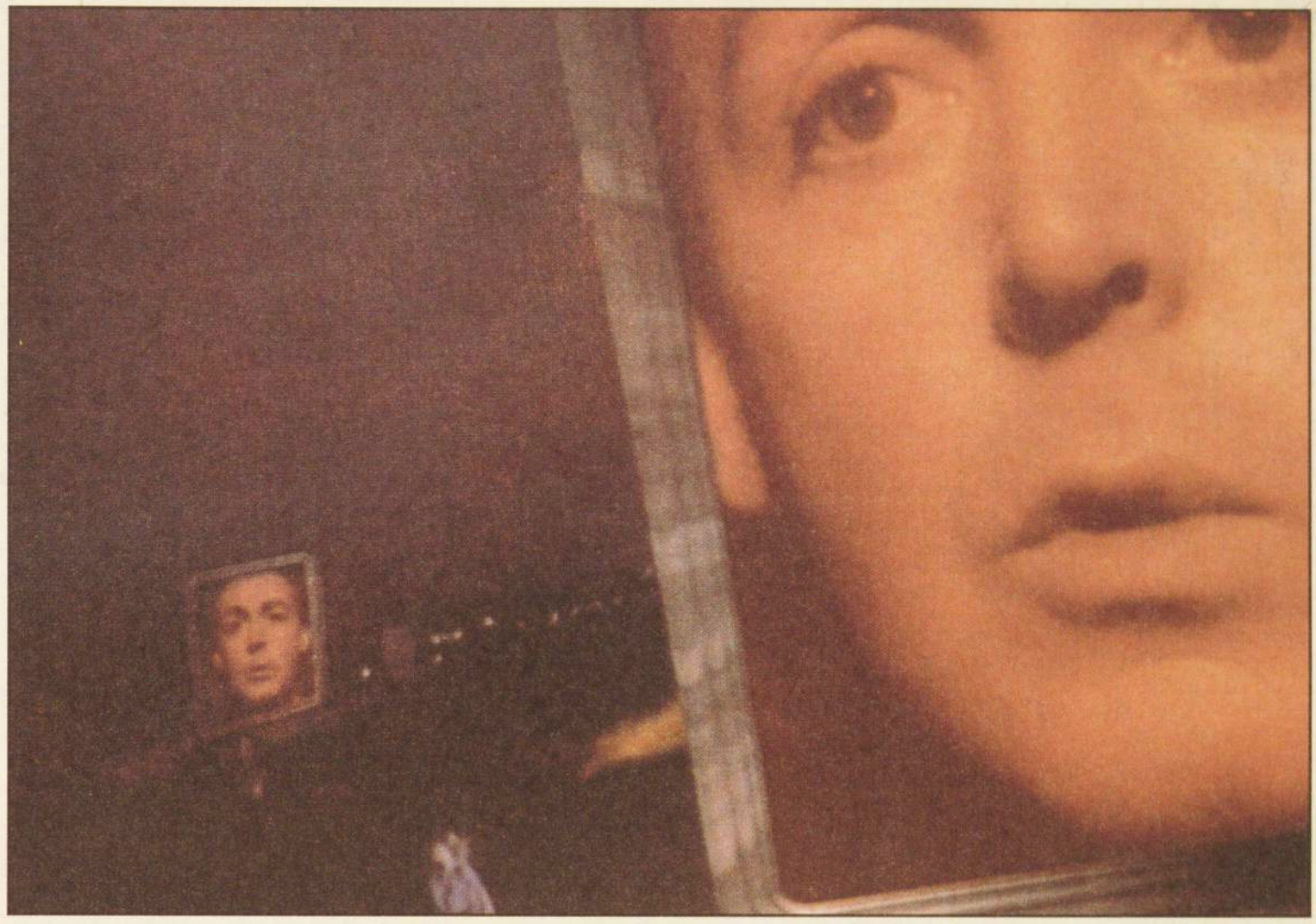
Their Pretty Little Head of a daughter rushes upstairs, pulls down her suitcase (brown amid the black-and-white, thanks to 'colourization', the process being controversially applied to old Hollywood films) and escapes over the hills, tumbling onto a train. This takes her to a frightening city of concrete and skyscrapers, where ant-like silhouettes attempt to mug her and emerge from a drain and a discarded burger.

Amid the skyscrapers, a giant screen shows a serious Paul, intoning the mysterious lyrics as our heroine evades her tormentors. More benevolent than Orwell's Big Brother, eventually he leans out from his screen and blows the 'ants' to oblivion, enabling her to escape for home. (Very forgiving of Paul, this: when the actress, 16 year-old Gabrielle Anwar, met him, she tripped in her nervousness and knocked him flat!) But... it was all a dream: she wakes to find no storm, only her parents canoodling like young lovers close by.

Even the casual viewer would suspect that much technical wizardry was involved and he/she would be right. The director was Steve Barron, whose credits include A-ha, ZZ Top, Michael Jackson ('Billie Jean'), the Human League ('Don't You Want Me') and David Bowie ('Underground'), besides a notable film début with *Electric Dreams*. He is a contender to direct the title track of Tyne Tees TV's *Sgt. Pepper* video album if the project ever gets off the ground. Steve came up with the basic story, which







he and Paul then refined until it could be 'storyboarded out' for shooting. Playing an important part in realizing their ideas was producer Adam Whittaker.

''We used several locations. The scenes with the girl by the bridge and the river were shot near Settle in North Yorkshire. So was the train going over the viaduct: the line was closed and we had control of the train. The girl looking out to sea and running along the cliffs were done on the Gower Peninsula, near Swansea. It was completed in London, split between Linford House Studios and East Greenwich gasworks.''

Was the colourization tricky?

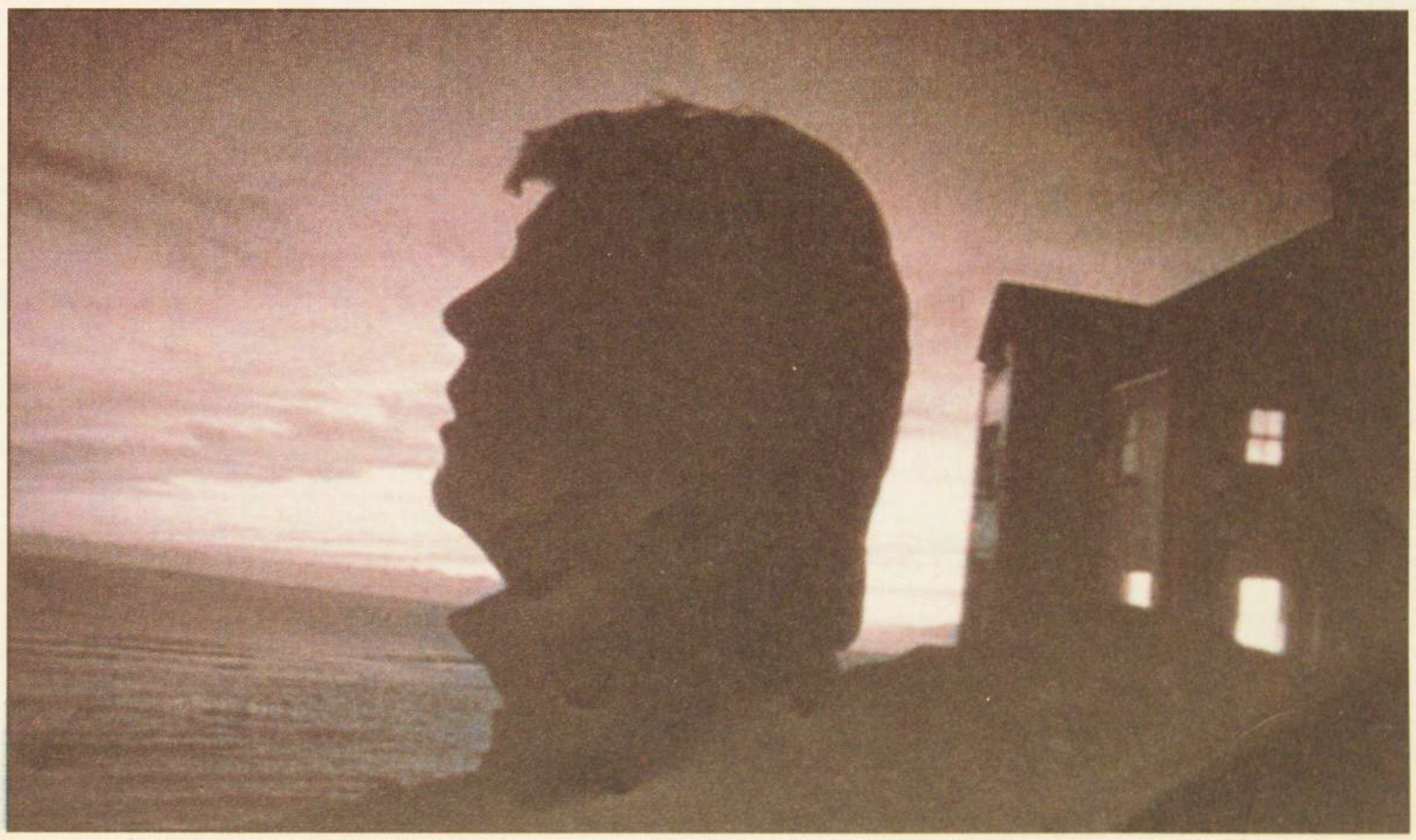
''We'd done a fair bit before. It's very tricky and time-consuming: it has to be done frame-by-frame, so as there are 25 frames per second you can imagine the amount of work involved. The process is done on a machine called a paintbox.''

How long did the making of the video take?

''There were six days' shooting, on location and in the studio. The editing session was the longest we've ever had for a video. There were complicated compositions and superimpositions – for instance, the different elements when the train is going over the bridge: the train, the man on the train, the colourization of the windows. Then, in the hamburger shot, there are the silhouettes, the hand, the girl and the colourization again.

''The frame you see Paul on is computer-generated, which is starting to be more common. It was used in Dire Straits' 'Money For Nothing' video.''

Once again, Paul McCartney has shown the trouble he's prepared to take over the presentation (as well as the making) of his music, by pooling his own ideas with the best talents and most advanced techniques available. The benefits are plain to see in 'Pretty Little Head'.



ONLY LOVE REMAINS

For many people, 'Only Love Remains' is the classic, traditional McCartney item on *Press To Play*. As Paul himself says, "I like the quiet moment, and this song is that reflective moment". Certainly, it's hardly a candidate for the flashier kind of video treatment.

Director Maurice Phillips felt this too. Having directed videos by Billy Ocean, the Thompson Twins, Joe Cocker and Tom Robinson, he had just finished a feature film (*The American Way*, with Dennis Hopper and Michael J. Pollard) and had listened closely to both versions of the song.

"The single mix is very different, especially with the sax added. I felt the video should reflect the simplicity of the song, so it was filmed in one continuous shot – the first time I've ever done this. There were no edits or special effects, only a fade-up at the beginning and fade-out at the end."

The whole thing took three days (17th-19th November) at D Stage, Pinewood Studios. What were the special advantages of filming there?

"We needed a big stage; I'd done commercials there before."

As the song opens, Paul is spotlit at the piano, the other musicians and singers in the dark. (Included are Eric Stewart, Graham Ward and Nick Glennie-Smith from the *Press To Play* sessions and Tessa Miles, Vicki Brown, Preston Hayman and Jamie Talbot.) Linda, harmonizing at the piano, and the others are lit up one by one; then a living room appears, "suspended from the ceiling", containing Gordon Jackson of *Upstairs Downstairs* fame and the lovely Pauline Yates, best known as the long-suffering wife of TV's Reggie Perrin. ("They represent Paul and Linda twenty years on.") Gordon sings along on the second verse, Gavin Wright and the 19-piece

PHOTOS: SIMON MEIN

Astarte Session Orchestra appear behind the couple and sax player Jamie Talbot walks the stage, followed by a blue light.

Then, after a quick costume change, it's Paul and Linda who occupy the room.

Soon, the camera homes in on Linda, allowing Paul to slip away, change back into his original clothes and run to the piano for the finale, when the entire band and singers are lit and Jamie goes walkabout again.

What are the technical demands of this 'one-shot' method of filming?

"It's a tall order as everything must be perfectly 'choreographed'. We spent Monday and Tuesday rehearsing the cameras, lighting, costume changes etc., then shooting was done on Wednesday – in 24 takes. As well as those being filmed, there were about 100 people behind the camera to be synchronized too. The video for 'When The Going Gets Tough' was also pretty 'live', but this one was more abstract."

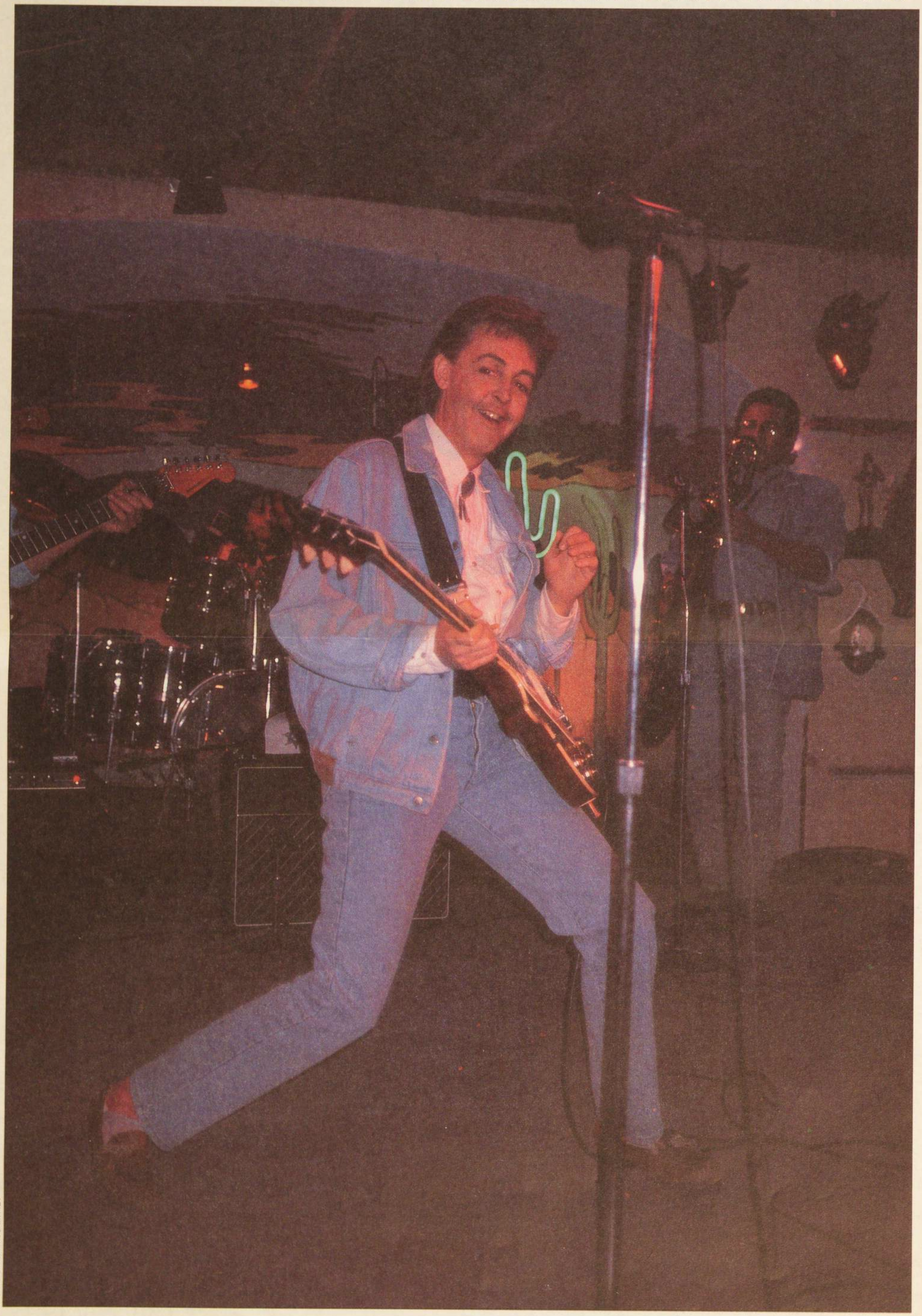


PHOTO: LINDA McCARTNEY

STRANGLEHOLD

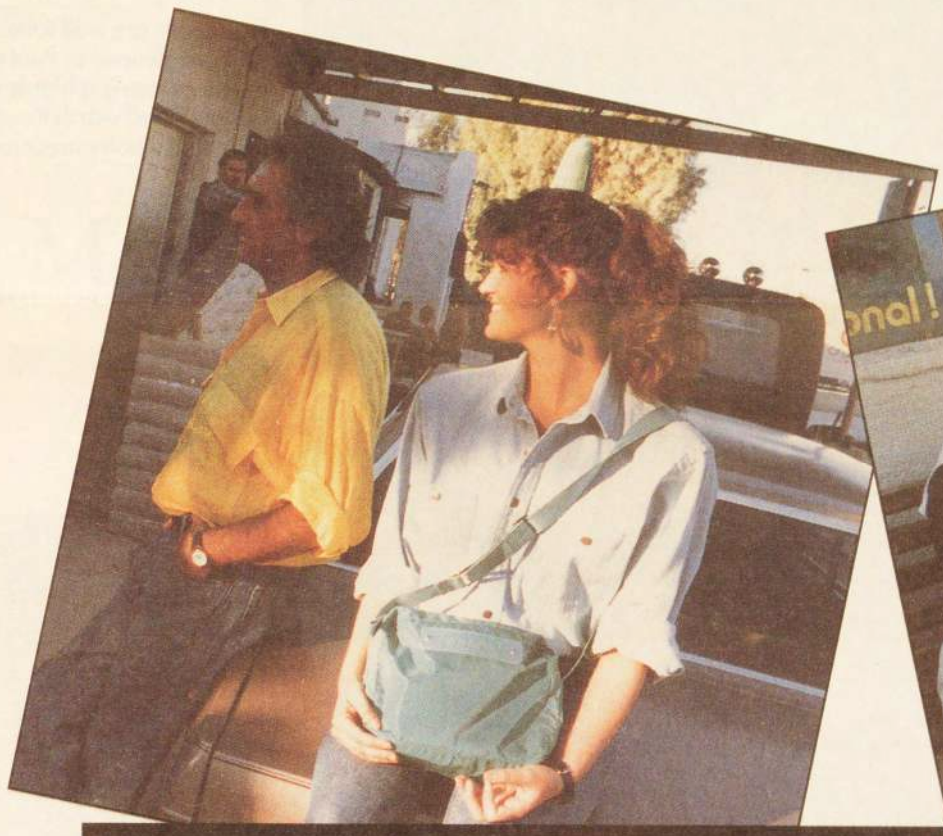
With different singles being taken from *Press To Play* for the UK and the US, Paul has been very busy on the video front. For 'Stranglehold', he felt a 'performance' video with a Mexican setting would be just the job. Director Bob Giraldi (of 'Say Say Say' video fame) was enlisted and the search for a location began.

Mexico was impractical, for various reasons, so a small town in Arizona called Amado (near Nogales, just north of the border) was chosen instead. The venue was the Half Way Station, previously a stopping place on the old road – replaced by Interstate 19 – and more recently a derelict restaurant, just done up for re-opening. Listening to Trevor Jones, a long-time McCartney aide, it seems further refurbishment may have been necessary after the troupe left town.

''The ceiling was knocked out to get the lights up near the roof, and holes were knocked in the walls to get the best camera angles. (All fixed before we left!)''

Ah well, you can't make an omelette without breaking eggs. But why the Mexican flavour? Perhaps that last taco at the Holly lunch had lingered on Paul's palate... Anyway, the flavour is discreet, onstage at least: a neon cactus, vaguely cowboy clothes, an Indian clasp at Paul's neck instead of gent's necktie as worn. (Mature McCartney-watchers will recall similar neckwear from the *Back To The Egg* sleeve.) The audience of 180 extras can't help being a shade Mexican, of course, living so near the border.

So much for atmosphere; now on to the story – a Paul McCartney conception, by the way. A Mexican in his early teens (played by Oscar Gonzales of LA) hurries down main street, a saxophone case in hand. The final chords of 'Move Over Busker' are heard: oh no, the gig's started! But what's this? A scowling doorman won't let him in. Quick, let's sneak in the back way – uh-oh, nabbed again. (An echo of the young Paul outside the Liverpool Empire?) Meanwhile, the band swings into 'Stranglehold'.



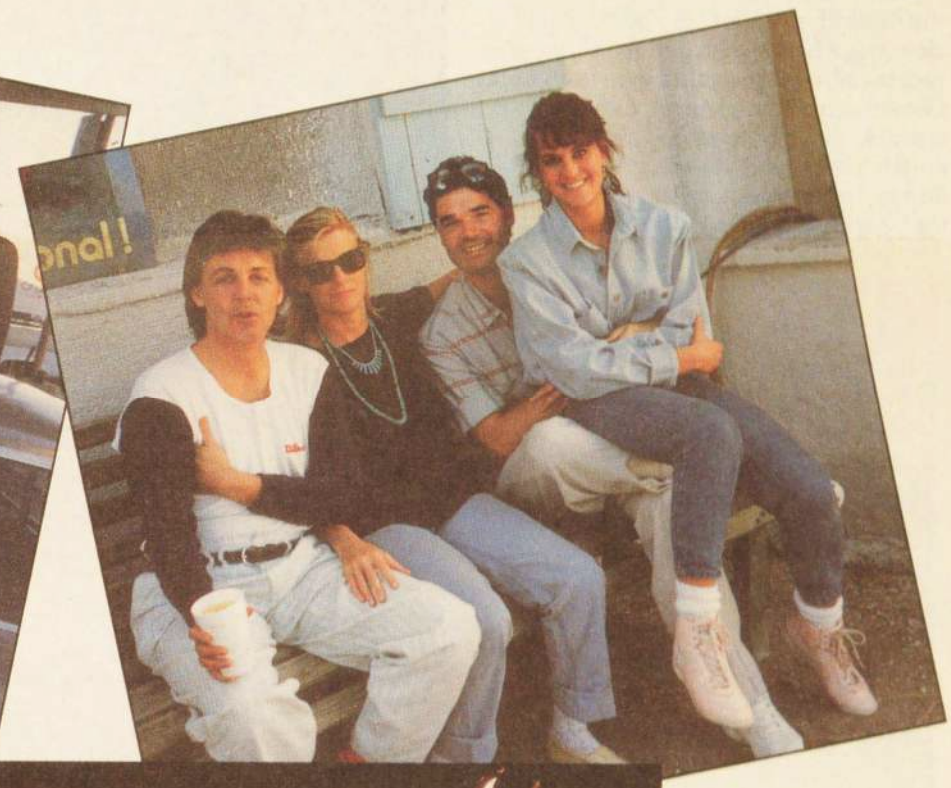
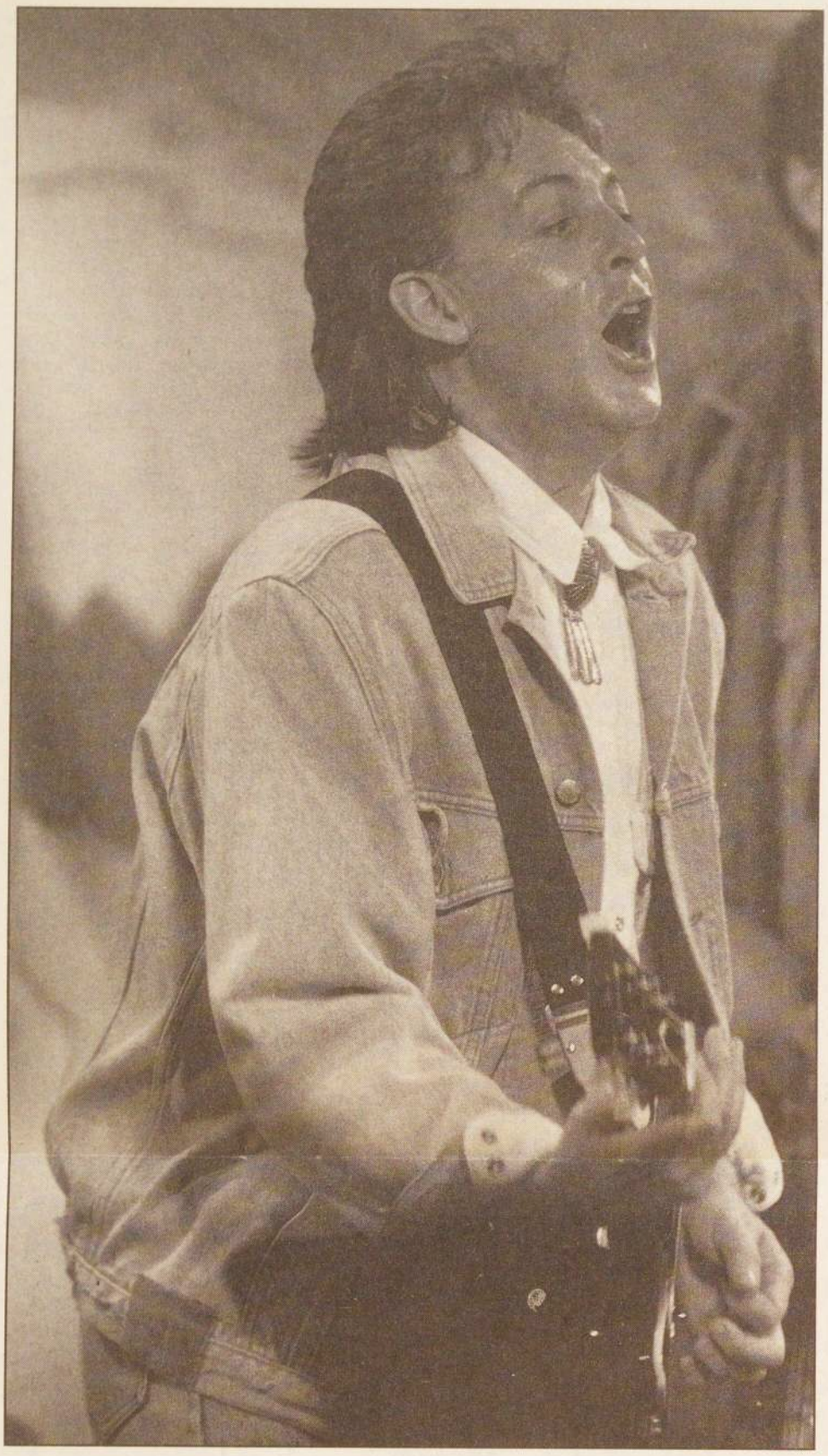


PHOTO: LINDA McCARTNEY

But help is at hand. Linda, the star's wife (cue "All I gotta do is act naturally"), steps down from a pick-up truck and strides confidently towards the club entrance. Gauging the situation at a glance, she sweeps Oscar into the club. ("He's with me.") Inside, the crowd is swaying and so are the band. Paul is on guitar, as is Duane Sciacqua – try saying that after a small sherry – who swoops in to share a mike with him on the chorus. Jerry Marotta (drums) and Lennie Pickett (baritone sax) are there from the album sessions, joined by Neil Jason (bass), Alex Foster (baritone) and Stan Harrison (alto). It's hard to suppress a pang of regret that this isn't really a live show. But it turns out that the onstage sweat and camaraderie were far from assumed. Say on, Trevor.

"The band were jamming all the time... the musicianship was very good. Paul does this whenever he gets the chance: rock'n roll, Elvis songs, his own stuff. Bob Giraldi wasn't too pleased, as he was trying to direct a video and people couldn't hear what he was saying. Phil Ramone was very pleased, as he'd put the band together."



Back to the plot. Oscar forces his way to the front; a papier-maché creature (piñata) hanging from the ceiling is smashed in the traditional Mexican way, disgorging sweets onto those below; things are really jumping. The boy gets his sax out and plays along, catching Paul's eye. He motions Oscar up on stage, Lennie extends a welcoming arm and suddenly the three-man horn section is four strong!

Trevor paints in some background: "Paul and Linda stayed in Arizona for three nights; then afterwards they flew back to California, where they'd been on holiday. The band were onstage at 12 noon, shooting began at 3pm and finished at four in the morning. Oscar was filmed in the street the previous day."

The results are well suited to the song and the glimpse of Paul in 'almost-live' performance is a highly attractive feature. Well worth the aggravation from those noisy musicians, Bob!

PHOTOS: TIM LOEHRKE

OH, I DO LIKE TO BE BESIDE A B-SIDE

Reader Paul Swift has compiled a highly interesting list of Paul McCartney songs available only on 7" singles. Quite apart from any unissued material Paul may care to put on the semi-mythical *Cold Cuts* – should such a collection ever appear at your local delicatessen or record shop – Paul Swift's list makes one realize afresh how great it would be to have these 45 rpm gems (all still available in 7" form) collected together at 33⅓.

With *Cold Cuts* being dusted off and looked at once again, this seems a good time to print the list with accompanying notes. Except for a few additions (mainly updating to include the *Press to Play* singles) both list and notes are as Paul Swift sent them in.

"In the UK Paul has had 39 chart singles, under various names, since the break-up of The Beatles. Many of these tracks are not released on albums. As albums are fairly easy to obtain, I have assumed that most fans have got or heard the 16 albums issued since 1970 (17 if you include *The McCartney Interview* of 1981). However, there are many fans unaware of B-sides, because singles are not as easy to obtain and B-sides receive little if any airplay. Hence there are fans who have not got a complete collection of McCartney tracks.

I have listed here the thirty tracks that have been released on 7" singles, but not on album. The non-album tracks are underlined.

Another Day/Oh Woman Oh Why (Apple R5889)
Give Ireland Back To The Irish/
Give Ireland Back To The Irish (Instrumental) (Apple R5936)
Mary Had A Little Lamb/Little Woman Love (Apple R5949)
Hi Hi Hi/'C' Moon (Apple R5973)
My Love/The Mess (Apple R5985)
Live And Let Die/I Lie Around (Apple R5987)
Helen Wheels/Country Dreamer (Apple R5993)
Band On The Run/Zoo Gang (Apple R5997)
Junior's Farm/Sally G (Apple R5999)
Mull Of Kintyre/Girl's School (Capitol R6018)
Goodnight Tonight/Daytime Nightime Suffering (Parlophone R6023)
Wonderful Christmastime/Rudolph The Red Nosed Reggae (Parlophone R6029)
Coming Up/Coming Up (Live) (Parlophone R6035)
/Lunch Box – Odd Sox
Waterfalls/Check My Machine (Parlophone R6037)
Ebony And Ivory/Rainclouds (Parlophone R6054)
Take It Away/I'll Give You A Ring (Parlophone R6056)
Say Say Say/Ode To A Koala Bear (Parlophone R6062)
We All Stand Together/We All Stand Together (Humming Version) (Parlophone R6086)
Spies Like Us/My Carnival (Parlophone R6118)
Press/It's Not True (Parlophone R6133)
Pretty Little Head/Write Away (Parlophone R6145)
Only Love Remains/Tough On A Tightrope (Parlophone R6148)

Notes

1) 'Another Day' is on *Wings Greatest* only.
2) 'Hi Hi Hi' is on *Wings Greatest* and *Wings Over America* only.
3) 'Live And Let Die' is on *Wings Greatest*, *Wings Over America* and the film soundtrack LP.
4) 'Helen Wheels' is on the *Band On The Run* LP in the USA.
5) 'Junior's Farm' is on *Wings Greatest* only.
6) 'Mull Of Kintyre' is on *Wings Greatest* only.
7) 'Wonderful Christmastime' is on *Now That's What I Call Christmas* only.
8) 'Coming Up (Live)': there is a live version on *Concerts For The People Of Kampuchea*, but it is different from the single B-side.
9) 'Goodnight Princess' has only been released on the *Broad Street* compact disc.
10) 'Temporary Secretary'/'Secret Friend': released as a 12" single only.
11) 'Hanglide' is on the 12" single of 'Press' only – 12" singles up to 'No More Lonely Nights were covered in a special feature in CS36.
12) The B-sides of all three singles from *Press To Play* are from the compact disc version of the album .

Paul McCartney and the Royal Connection (Part 1)

Paul sang 'Only Love Remains' at the Royal Command Variety Performance on 24th November, his first appearance at this annual beano since the Beatles' one and only, back in 1963. With such a launch and Maurice Phillips' excellent, sympathetic video to back it up, at the time of writing it looks sure to be Britain's Christmas ballad of 1986.

PHOTOS COURTESY BBC

Paul recalls 'The Old Hofner'

I got my first Hofner "violin" bass way back in the early days in Hamburg.

Stuart Sutcliffe had handed over the bass playing role to me when he left the group, and for a while I borrowed his bass.

I saw the violin shape Hofner in a music shop in Hamburg's city centre and was taken by two aspects that appealed to me. First, it was symmetrical; this meant that when I turned it over as I had to, being left handed, it wouldn't look too stupid, as some others seemed to; and, secondly, it was cheap enough for me to afford on my princely wage of £15 a week.

Another advantage that I realised later was its light weight – a great benefit if you were playing some of the hours we used to.

I used the Hofner for years and the one I still have... (I had a couple over the years – nicked I'm afraid!!) has, taped to its side a set list – starting with Chuck Berry's "Rock & Roll Music" and closing with Little Richard's "Long Tall Sally". (These lists were dead handy when you forgot what came next.)

After many years of service, the Hofner was retired in favour of my left handed Rickenbacker, which seemed to record a little better, and nowadays I go between it and a Yamaha I was given, or my recent favourite, a Fender precision bass which Linda gave me as a pressie!

But I must admit, I still have a soft spot for the old Hofner....

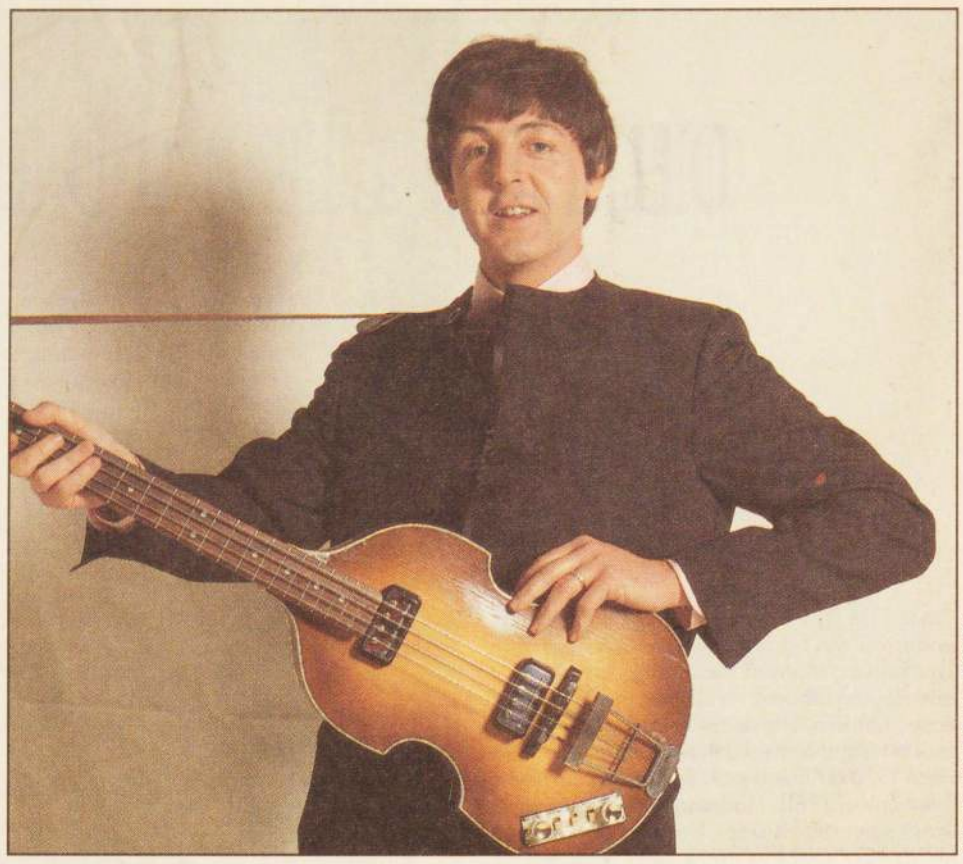


PHOTO: LINDA McCARTNEY

BEST SELLING BEAR

At the British Videogram Awards held at Grosvenor House on 16th October, David Steel presented to Paul the award for the Rupert and The Frog Song Video, which was the highest selling video in the U.K. 1985/86. Accepting the award with Paul and Linda were George Martin and animator, Geoff Dunbar (left).

PAUL GETS A BAMBI

On his first visit to Germany for 10 years Paul received a Bambi Award as 'Personality of the Year'. The presentation was on 20 November in Munich – Paul's award was presented by legendary football star, Franz Beckenbauer. Sponsored by Burda Verlag, the Bambi Awards are given to honour those who excel in all walks of public life.

Seite 15
Jetzte aus London nach München, nahm sein Bambi entgegen und flog kurz vor 22 Uhr wieder zurück: Ex-Beatle Paul Mc Cartney mit Frau Linda, dahinter André Heller.
Kurze Haare
Aus fünf

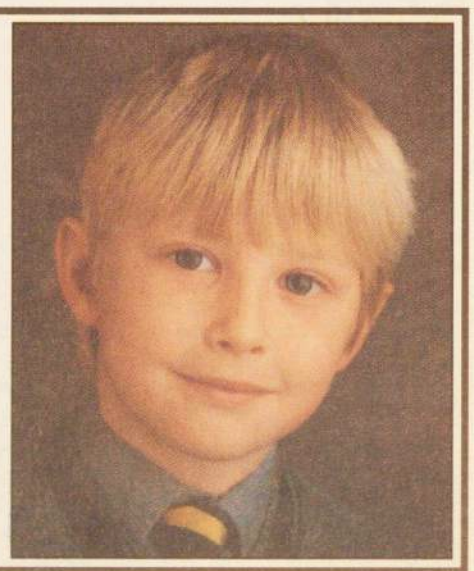
Young at Heart

For the cover of the new single "Only Love Remains", it was Paul's idea to have some children submit ideas based upon a heart.

Art Director, Jo Mirowski, gathered a selection from friends and local schools. Paul's selection, featured here, was drawn by Bartek Skoczek, aged 6, who hails from London.

Bartek is oblivious of his current success, as he is living abroad with his parents at present.

As well as being featured on the record cover, the heart illustration has been used in various forms on advertising, posters and sweatshirts.



Linda McCartney and the Royal Connection (Part 2)

The spring of 1987 will mark a milestone in even Linda's career. From 28th February to 20th April, the Royal Photographic Society's Octagon Gallery in Bath will feature the largest exhibition of her work ever held in Europe. Entitled Linda McCartney at the Royal Photographic Society *it will be open to the public from 10am to 5.30pm, Monday to Friday.*

The RPS is the oldest international photographic society in the world, being founded in 1853, just 14 years after the discovery of this magical process was announced by Daguerre. Today, the Society has 10,000 members worldwide and continues to grow. An exhibition at the Octagon, its principal gallery, is a rare and coveted honour; Linda's will range from her early work to new and unpublished pictures.

Having covered the Society's history in brief, perhaps we should do the same to Linda. She started taking pictures as a hobby after graduating in fine art at University. Rock music was also a great interest and later she combined the two in some famous studies of artists like the Jefferson Airplane, Jimi Hendrix and the Rolling Stones, becoming house photographer at New York's celebrated Fillmore East venue.

But Linda soon broadened her approach and began to think of photography as a full-blown career while working for Town and Country *magazine. Assignments for* Mademoiselle, Vogue *and* Harpers *helped to put her on the map, so that today her exhibitions are enthusiastically received across the world. The Linda McCartney of 1987 cannot be easily categorized, having recently completed commissions for the Council for the Protection of Rural England and the prominent new fashion designer, Jenni Barnes.*

The RPS show reflects this diversity, while emphasizing Linda's ecological concerns. There's a memorable, mist-shrouded vista from her Country Calendar *(reproduced in CS41), a still life of an amarylis, a self-portrait radiating calm and concentration; a bare torso shot of son James, looking even cooler (figuratively speaking); and finally, artists Gilbert and George stand for all the world like prisoners in the dock behind a table of assorted pottery.*

From this very public triumph, we leap to the more private, experimental Linda McCartney. Sun Prints, *a small exhibition, was open through most of October at the Easton Rooms, Rye, Sussex. In a small accompanying leaflet, Linda described the process used: "These prints of 10" × 8" photographs are inspired by my desire to experiment with an old process which uses the sun as a developer rather than the darkroom. Hand-made paper is coated in a painterly fashion with different solutions of minerals which are then married to the negative and exposed to the sun."*

Apart from clicking away with his Instamatic on holiday and taking the results to the local chemist, your correspondent was pretty ignorant of even normal photographic processes and sought expert advice. Not for the first time, Robbie Montgomery obliged.

"The solutions are tricky, and also secret. Linda's been using the technique for two years and likes experimenting with it. The show was purposely kept quiet – there was no press release and only the local paper came – but 19 prints were sold, which is good for a show that size."

Robbie than passed me to his colleague Bo Steer for more technical info.

"You can't enlarge, so negatives 10" × 8" are required for that size of picture. Iron and silver are used in the process, platinum in the prints. Development can take half an hour in sunlight: you wash off the chemicals, then use very diluted fixing solution. The prints are blue or brown."

Some of Linda's sun prints are included in the RPS show. I asked Bo if the technique had been used much recently.

"No. It was used before enlargers came in around the turn of the century, using paper responsive to artificial light. The lack of direct sunlight in the UK makes it difficult. Certain photographers use the sun for printing, but only the most skilful – David Bailey occasionally, some Americans. It's expensive due to the chemicals and minerals."

One Captain Ibbotson, an English photographic pioneer living in Switzerland, printed Daguerrotypes of ferns, grass and flowers on paper and pasted the results into an album, calling it "Le premier livre imprime par le soleil". Well, perhaps "livre" was overstating it, but there's no doubting the good Captain's originality and enterprise. Linda McCartney shares these qualities, as visitors to the Easton Rooms found out. The rest of you can experience a touch of the sun (and a great deal more) at the Octagon Gallery this spring.

'Well, it was twenty years ago today...'

It was announced in January that there would be no more Beatles tours, but 'the boys' were very busy in the studio.

6th January:
Soundtrack to *The Family Way* out.
8th January:
Sunday Times reports that Paul has declined to write the music for a new production of Shakespeare's *As You Like It*.
9th February:
Promotional films for 'Penny Lane' and 'Strawberry Fields Forever' shown on *Top Of The Pops*.
13th February:
The above songs are issued as a single in the US.
17th February:
The single comes out in the Old Country, encased in a picture sleeve – a phenomenon almost unknown in Britain at the time. Many still rate it the best pop single ever.
4th March:
'Penny Lane/'Strawberry Fields Forever' reaches number one in the *Melody Maker* charts, staying there three weeks.
11th March:
Paul is awarded two Grammys: 'Michelle' is Song of the Year, 'Eleanor Rigby' Best Contemporary Solo Vocal Performance.
25th March:
'Michelle' receives Ivor Novello Award as Most Performed Song.

LISTEN TO WHAT THE FANS SAID

Dear Paul,
Congratulations for the Bambi award for your lifetime achievement. It was a great event to see Linda and you during the award ceremony in Munich on German TV. Surprisingly you spoke in fluent German to the audience explaining that you have learned the language at school and during the time you lived in Hamburg.

Due to the flight prohibition you had to leave early that night. But after the celebration Andre Heller and popstar Falco, who both got a Bambi award too, said that they were very impressed seeing you as the surprise of the evening and naturally we felt the same.

Thanks for the 'Pretty Little Head' Video, which is really a state of the art. Keep your good work up so we will have a lot more 'Good Times Coming'. All the best for you, Linda and the kids.

SUSANNE JEPSEN AND
BERND SEVERLOH
FLENSBURG
WEST GERMANY

Dear Paul,
I would just like to echo the sentiments of Stephen Parkinson in the last Club Sandwich (which I enjoyed thoroughly, by the way) when he said how wonderful it would be to have 'James Paul McCartney' on video. Maybe a word in the right place and it could even have another TV showing.

I was in the audience on that magical day, a day that I will never forget as long as I live. Ever since than I have been trying to get hold of a good copy, but every one I have seen has been really bad. So how about it Paul, is there anything at all you can do for your two most loyal fans?

Anyway, back to the present. I could not leave without joining everyone else in congratulating you on 'Press to Play'. What more can I say than it's another Masterpiece from The Master.

Love from your other Number One fan,
VIVIENNE BULLOUGH
WIGAN, LANCS.

Dear Club,
I'm writing to let you know that I'm very impressed with Paul's new album. I think its got some of his best songs I've heard for awhile. 'Press' is very good, too, and I also like 'Linda's Pictures', her first book, which I've recently obtained through the club. I'd like to take this opportunity to say I think this is the best club I've come across, and I hope you'll continue for many years to come. I'm also looking forward to the next Club Sandwich. A special thanks to your club and Paul for giving us fans so much pleasure, and I hope Paul will tour and comes to Australia. I also hope to be a member next year and looking forward to it, too. That's all for now.

Best wishes
MICHELLE KELLY
PICTORIA POINT, QLD.
AUSTRALIA

Dear Sue,
I've been subscribing to Club Sandwich for over 6 years now, and I've never been disappointed with an issue. Its leaps and bounds ahead of all the other fan club publications I've seen. I'm really looking forward to the next issue on the making of 'Press to Play'.

The Prince's Trust issue was super. I recently saw the concert on HBO. It was great seeing Paul up there rockin' and rollin' again. He looked and sounded better than ever, and really stole the show! It's obvious that Paul still loves performing.

Which brings me to my first question – There's been a lot of reports over here recently that Paul is planning to go on a world tour sometime next year, possibly as early as next spring. Is there any truth to this? Since it's been over 10 years since his last tour of the U.S., there are thousands of fans who haven't even had the opportunity to see him live simply because we were too young the last time (I'm 21). Hopefully, we won't have to wait another 10 years, but being Paul McCartney fans are so loyal, we'll wait if we have to. If, and when he does tour, will Fun Club members be given advance warning of when, and where he'll be performing, so we'll be able to get a jump on tickets?

'Press to Play' is brilliant! Every track is a winner. The varied styles and moods on the album are a tribute to Paul's versatility. I'm really impressed that Paul is still taking risks musically, unlike a lot of established artists, who seem to stick to the same formula again, and again. My favourite songs are: 'Stranglehold', 'Angry', 'Only Love Remains', 'Pretty Little Head', and 'Move Over Busker'. I hate to single out just those tracks, because I really love the *entire* album. The cover photograph is beautiful too. If you are able to pass along the message to Paul, please let him know that his fans appreciate all the work he puts into his albums, and we really love 'Press to Play'. Will there be another video?

I have just a couple more questions, if you don't mind. Is it true that Paul is currently working on an album, with Phil Ramone producing? If so, would you have a rough idea on when it will be released? Also, will 'We All Stand Together' be released in the U.S. to coincide with the recent release of 'Rupert and the Frog Song' on video? Since it was such a *huge* success in the U.K., it might do the same over here if it was given a chance. It would certainly help familiarize Americans with Rupert, and I think we're ready for the furry little guy over here!

I guess that's all.
Best wishes,
PAM PLOURDE
INDIAN ORCHARD, MASS., U.S.A.
(For next album info, see Sue's Letter – about 'We All Stand Together', no news. Ed.)

Dear Paul,
Its taken me a wee while to get round to writing to you, but better late than never, eh? I got 'Press to Play' as soon as it came out, and I'm telling you, pal – it's totally *fab*. Love it... and the photo on the cover really is beautiful. Sigh!

'Only Love Remains' is my favourite track on the album, and would make a great single... Also I must thank the Fun Club for the 'Press' button they sent me, it's dead smart. And depending where I wear it, it can be a real source of conversation... 'Press? Is that a statement or an invitation?' I was asked. Definitely an invitation... 'press... right there, that's it... *yes!*' Good for a laugh.

I caught your interview in 'Woman' the other week. (I don't *usually* read that sort of stuff, really I don't... but I saw your picture on the cover.) Anyway, it's good to read that you're enjoying life... So what is the possibility of you getting a new band together, Wings II, or whatever? I'd love to see you in concert so much. And you also mentioned you'd maybe team up with George & Ringo... yeh, ok, it's a 'touchy affair', but wouldn't that be great? Wow! Obviously it wouldn't be the same, without John I mean, and you've had your differences in the past... but it'd be great if you guys could do a one-off single for charity or something. That'd really be ace.

Well, I'm gonna have to stop. This wee student teacher is on teaching practice just now, and has loads of boring lesson plans to write up. C'est la vie, I guess.

Thanx for 'Press to Play'... you're fab, Macca. (Love it when 'Smash Hits' calls you 'Fab-Macca-Wacky-Thumbs-Aloft' – *it suita ya!*).

Lots of love & all the best...

ELMA
ABERDEEN

Dear Paul,
I'm so very happy to hear your new songs. Your new album 'Press to Play' is a great one! And its cover is also fascinating, I think.

About a month ago I watched 'Entertainment This Week'. Oh, you were there! It was very exciting... I noticed your brilliant talent once again.

Because I can't speak English very well, it is hard to express my heart-appreciation for you. But my heart is so full that I must tell you about it. Your everything – songs, action, voice, humour, talent and so on – gives me a lot of hopes and pleasure. Thanks again! Say my love to all of you.

Yours sincerely,
JIYEON KIM
SEOUL
KOREA

Dear Sue,
What a surprise it was to find another number of 'Club Sandwich' in my letterbox this sad autumnal day. Thank you. This new issue is great! I like all the photos especially the big wonderful poster of Paul. The most interesting for me are: 'Press to Play – the Facts', 'Track by Track' and of course, 'Paul's Stereo Drawings'. I've always known that Paul is very good at drawing.

I'd like to share with you my opinion about 'Press to Play', which I heard for the first time in October (you know all the news from the world usually comes late to us). Great thanks to Paul for this glorious music! I've been waiting for this new album for a long time, but it's really splendid!

My favourite songs are:
'Talk More Talk'
'Pretty Little Head' (quite unexpected sound)
'Footprints' (the kind of song which stays in your mind forever)

It's really a perfect album. It became one of my favourite albums Paul ever did. I like the cover of the record very much, too. I wish I could see the 'Press' video.

'til next time,
Best regards
MAKENA KUSKINEWSKA
WARSAW, POLAND

Dear Sue,
So long I waited in tears of longing and dismay
At last one morn. I arose to see an angel of the
Lord bearing only these words, *'Press to Play'.*

I tried to voice my gratitude to the messenger, so
lovely and bold
Yet words never would come, vocal chords held in
a *Stranglehold*

At once, a thousand heralds began to *Press* in
around the angel's *Pretty Little Head*
I awaited to hear harmonious song, but *Talk More
Talk* fell upon my ears instead

However Absurd, this unwelcome chorus seemed
only to scoff at the angel's wonderful news
With an *Angry* stare, she turned to the crowd and
cried, *'Move Over Busker*, enough of your stupid
views!'

'I come with a blessing for one who sees *Good
Times Coming* and is still able to *Feel the Sun*'
With that, she held out a golden button saying,
'One touch, and all's begun'

As my finger pressed, heavenly sound filled my
head
The angel vanished, leaving no *Footprints* in her
stead

Only Love Remains to echo eternally its divine
refrain

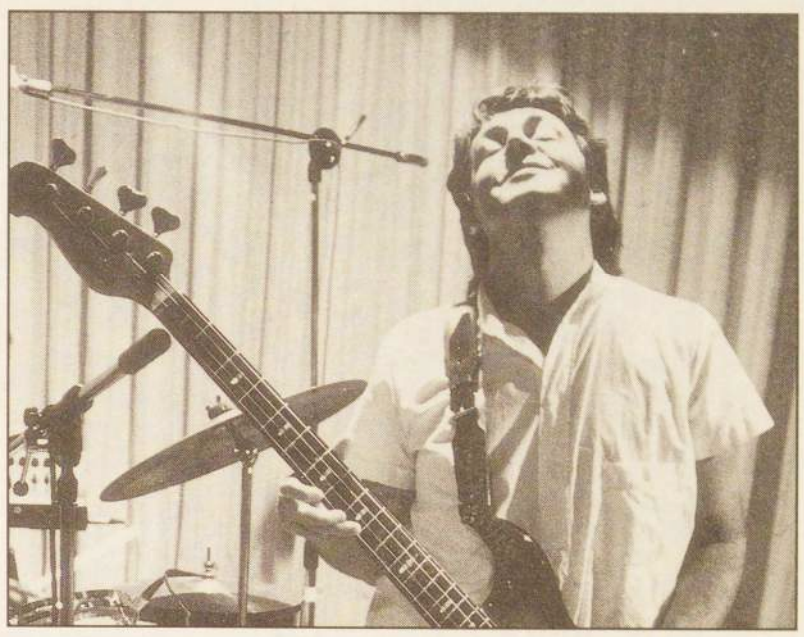
–Thank you, Lord for giving us Paul, Linda, their
art, and their lives, and for allowing us to share it.

TRESSA SMITH
MERKEL, TEXAS
U.S.A.

CUFF-LINK

As heralded in *Sue's Letter* last time, *The Live-In World Anti-Heroin Album* was issued on 24th November, including a specially-written Paul McCartney song, 'Simple As That'. Backing vocalists are Mary, Stella and James McCartney! "They all sing well and jumped at the chance of recording, especially when they heard they were getting paid." said a proud Paul. "James is always singing around the house." ...Paul's cousin Kate Robbins has also been reaping deserved praise for her TV comedy series and revealed a sideline – writing country songs with Linda: "Linda and I are great friends. We write the songs just for fun. She writes the lyrics, I write the tunes." ...Two more Buddy Holly albums to tell you about. *Legend* (out some time ago on MCA) features digitally remastered versions of many classics. Rollercoaster Records have recently issued *Something Special From Buddy Holly* (ROLL 2013), a collector's delight as it includes raw versions of early recordings (some with just Buddy and Jerry Allison) smartened up for their original release by Norman Petty... Talking of smartening up, Barbara Daly, special make-up artist for *Broad Street*, made some interesting comments to *Woman's Own* "When she (Linda) has to be dolled up she gets on and does it with enthusiasm and... is totally transformed by it all. Paul... has an academic interest in make-up. Linda and Paul obviously adore one another and are very close. Neither of them seems to do very much without getting the approval of the other member of the team." ...Speculation about Paul touring again has been rife of late, particularly following his off-the-cuff remarks to journalist David Wigg at the Royal Command Variety Performance. It may happen, but a McCartney tour requires oodles of forward planning – unlike a one-off such as the Prince's Trust show... A repeat of the Trust's summer spectacular is planned for 1987, while in the meantime you can enjoy Paul and co. again in a video of last year's show, released on 1st December at £9.99. Royalties go to the Trust and there's a possibility of a live album too... When Paul met the Queen Mum at the Royal Command *soirée*, it's unlikely he reminded her of the time she served a full turkey dinner to our two favourite vegetarians. But, with Christmas close by, he had been giving the subject some thought: "Each year we have lots of fun trying to cook ourselves a substitute. The most successful to date was a macaroni turkey, but we're still working on an idea for this year's meal." ...Linda has designed one of an exclusive range of sweatshirts, available only from Christopher New, 52 Dean Street, London W.1. It's a flowing action shot of B.B. King, the only musical subject in the series. Also, Linda is the only photographer among such artists as Howard Hodgkin, Patrick Caulfield, Gilbert & George and Brian Clarke... Paul accepted an award for best-selling British video on 16th October, after *Rupert and the Frog Song* had sold 158,000 copies... *Blankit's First Show* was repeated by BBC1 on 6th November. A few days earlier, on 27th October, the same channel showed the splendid film, *The Family Way*, giving British fans a rare chance to hear Paul's soundtrack music – one specialist shop is selling the out-of-print album for £15... The Holly influence pops up again in a new Francis Coppola film, *Peggy Sue Got Married*. Starring Kathleen Turner of *Romancing The Stone* fame and with music by British veteran John Barry, it's not out in the UK yet... 'Pretty Little Head' is the first McCartney single to be issued on cassette. Tracks are as per the 12" single... Last time we said the proposed *Sgt. Pepper* video album was being hindered by EMI's contention that they owned the video rights as well as the rights to the Beatles' music. This is not so: EMI requested video rights during negotiations, in exchange for which Tyne Tees TV would get permission to use the Beatles' music at a reduced fee. We apologize to EMI for this error... Vera, Chuck and Dave: settle down on that sofa, d'you hear?

THE SOUL OF PAUL



Often, in the world of sport, a young player may end up playing with someone he idolized at School – what one might call the de Freitas-Botham syndrome. (Readers from non-cricketing countries should ring the British consulate/embassy.) A similar experience befell the Beatles when they burst to the top in America.

When *New Musical Express* printed the Beatles' ''Lifelines'' in 1963, John and Paul listed as their favourite singers the Shirelles, the Miracles, Chuck Jackson, Ben E. King, Little Richard and Larry Williams. The group cited similar names on arrival in the US a year later, but few Beatle fans had records by these artists in their collections. So, struck by the quality and popularity of the Beatles' output, their original soul/R&B idols joined others in the queue to borrow a bit of Beatle magic.

The first notable cover version of a Lennon-McCartney tune was Ella Fitzgerald's 'Can't Buy Me Love', to be followed in later years by *Basie's Beatle Bag* and Sarah Vaughan's 'Blackbird' among many others. But Ella and co. had not been the Beatles' main inspiration – though Paul had been known to warble 'September In The Rain' and 'Till There Was You'. More to the point, two years after girls outside the Cavern had begged Paul to sing 'Searchin', the Coasters were copying those distinctive Beatle harmonies in 'The Wild One'. Even more strikingly, the Supremes' 1965 album *With Love From Us To You* contained songs made popular by the 'British Invasion' of beat groups – including 'Do You Love Me' and 'You really Got A Hold On Me', which were Tamla Motown songs in the first place!

Though the terms ''soul'' and ''R&B'' have largely lost their meaning in the homogeneous music scene of the 1980's, Paul's recent collaborations with Michael Jackson and Stevie Wonder are further evidence of his continuing empathy with those two original styles and their offshoots. (Stevie had issued 'We Can Work It Out'' in 1971.) In 1966, for instance, his production of Cliff Bennett and the Rebel Rousers' 'Got To Get You Into My Life' brought out its strong soul flavour to the full.

After *Sgt. Pepper*, a breath of simplicity was needed and McCartney responded brilliantly with 'Lady Madonna' – simple, but also clever and original. Yet there was a hint of Fats Domino about it, striking an immediate chord with the Fat Man himself, who rushed out a very respectable cover version. 1968's other single, 'Hey Jude', attracted a more strenuous performer – Wilson Pickett – to have a go. The Wicked Pickett could not out-scream Paul, but the results were justly celebrated, especially when it became known in later years that the menancing guitar was played by Duane Allman, briefly famous with the Allman Brothers and Derek and the Dominoes before being killed on his motorbike.

Apart from faith in human nature and a general desire to make the world a better place ('Ebony And Ivory'), it's well known that Messages are not the McCartney style. Yet not everyone accepts this: 'Let It Be' was first seen as overtly religious; then, after Live Aid, Sting found the lyrics too passive, seeming to accept the sufferings of the world. (As Paul told Janice Long, ''There will be an answer, let it be'' means ''Please, let there be an answer' ''). With her gospel background, Aretha Franklin inevitably leaned towards the first interpretation and almost pulled off the coup of having her version issued first, a plan abandoned at the last moment. Less famously, she also tackled 'Eleanor Rigby' and the same two songs were done by Ray Charles, though 'Let It Be' had to wait till 1977 before turning up on a B-side.

Joe Cocker's 'With A Little Help From My Friends' brought out and amplified poignant undertones hidden in the Beatles' light-hearted treatment. (This and some others mentioned are available on a K-Tel album, *Forever Lennon & McCartney*, a rather mixed bag which is nevertheless of interest.) Others have added personal touches which had probably never occurred to the composer. Tina Turner (with Ike) added 'socially conscious' sentiments to 'Let It Be', very much in keeping with the mood of the times. 'A Hard Day's Night' and 'Day Tripper' in Otis Redding's hands turn rapidly into grunting extravaganzas of the type he enjoyed: lively, but not much to do with the song. Less jarringly, Billy Paul adapted the sentiments of family togetherness in 'Let 'Em In', making them more obviously universal.

More unusual are songs which reveal their true worth when someone else has recorded them. It's well known that Paul was not overjoyed with the orchestration which swamped 'The Long And Winding Road' on *Let It Be* – of all the classics revived for *Broad Street*, the new version of that one probably gave him most satisfaction. However, Cissy Houston (mother of Whitney) issued a classy rendering of the song at the time, even if the writer had had Ray Charles in mind.

When 'Every Night' appeared on *McCartney*, it seemed a pretty good tune, but the agreeably rough-cut nature of the album obscured just how good. After Phoebe Snow had recorded it in 1979, it emerged as a fully-fledged McCartney classic. When the composer has a voice like Paul McCartney, ''the original is still the greatest'' is a sentiment which usually rings true, but it's still enjoyable to hear fine performers applying themselves to great songs. What's significant is how many of them are from the tradition which inspired the young Paul: proof that he progressed easily from emulation to an originality his heroes could admire.

CROSSWORD No. 43

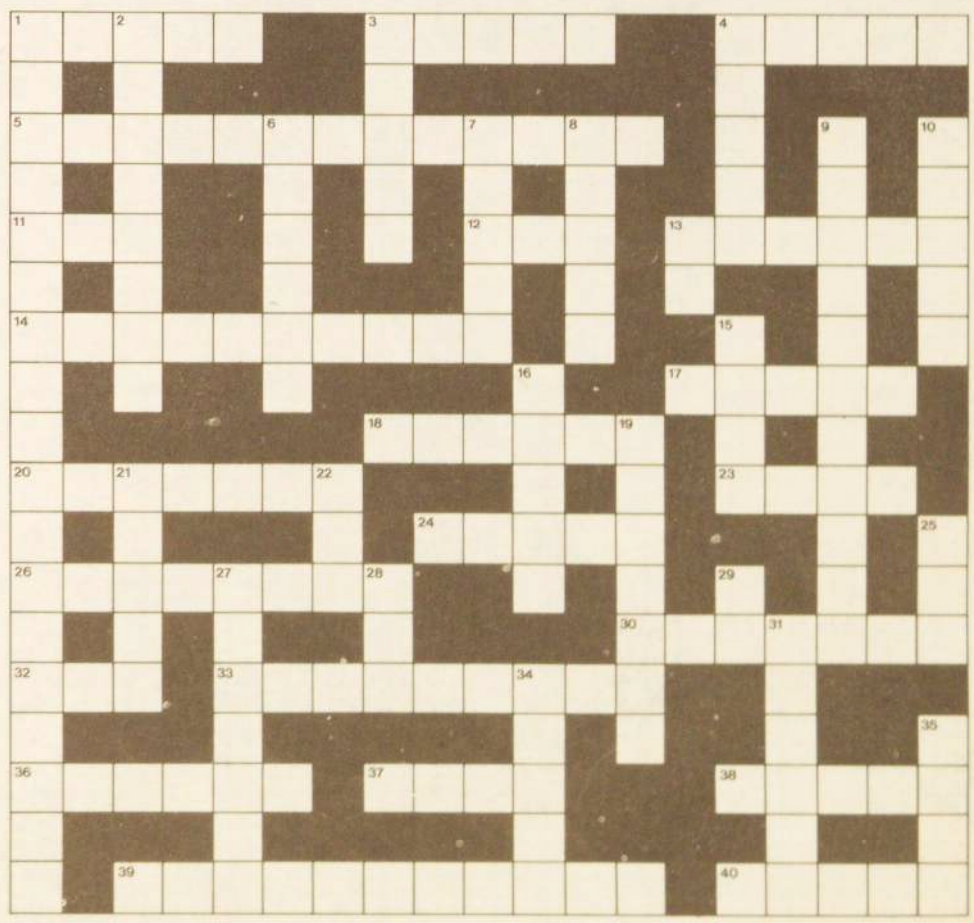
Crossword compiled by CS reader Brian Pocock

ACROSS

1 Laurence ....., ex Wings guitarist. (5)
3 Otherwise known as ''Suzy and the Red Stripes''. (5)
4 Her Surname is G. (5)
5 Scottish flavoured ballad. (4,2,7)
11 ''Old Siam, ...' (3)
12 Rocky Raccoon's rival. (3)
13 Single from 1973. (2,4)
14 First single release from Paul and Linda. (7,3)
17 32 across was recorded here. (5)
18 Paul found fame as one. (6)
20 ''Lady .....''(7)
23 A 56,000 crowd saw The Beatles at this American stadium. (4)
24 This band took flight in 1971. (5)
26 Proposed album of unused McCartney songs. (4,4)
30 Coloured flower speedway. (3,4)
32 ''Band On The ...'' (3)
33 Flipside to ''Strawberry Fields Forever.'' (5,4)
36 ''No More Lonely .....' (6)
37 The Beatles' first colour film. (4).
38 ''Pipes Of .....'' (5)
39 Single named after Paul's landrover. (5,6)
40 see 8 down.

DOWN

1 1973 T.V. show. (5,4,9)
2 ''..... Dancing'' (7)
3 'Denny .....' sang ''Go Now''. (5)
4 Earthy song from ''Wings Over America.'' (5)
6 Mr. McKenzie's title in ''Eleanor Rigby''. (6)
7 ''Here .....'', a tribute to John. (5)
8 & 40 across: Richard Starkey's familiar name. (5,5)
9 Paul was given this award in 1980. (4,7)
10 'Humphrey .....', ''Wings At The Speed Of Sound'' artist. (5)
13 Paul says ''Thanks ..'' at the end of ''Get Back'' (2)
15 ''Venus And .....'' (4)
16 ''We All ..... Together'' (5)
19 Film studios used for Broad Street'' (7)
21 'Bob .....'' influential musician. (5)
22 Paul was required to do this in ''Broad Street'. (3)
25 The Beatles were awarded this in 1965. (3)
27 EMI record company. (7)
28 ''Mother Nature's ...'' (3)
29 The Beatles appeared on ''The .. Sullivan Show'' in America. (2)
31 &35 Popular British cartoon character. (6,4)
34 Company formed by The Beatles. (5)



SOLUTION TO CROSSWORD NO. 42

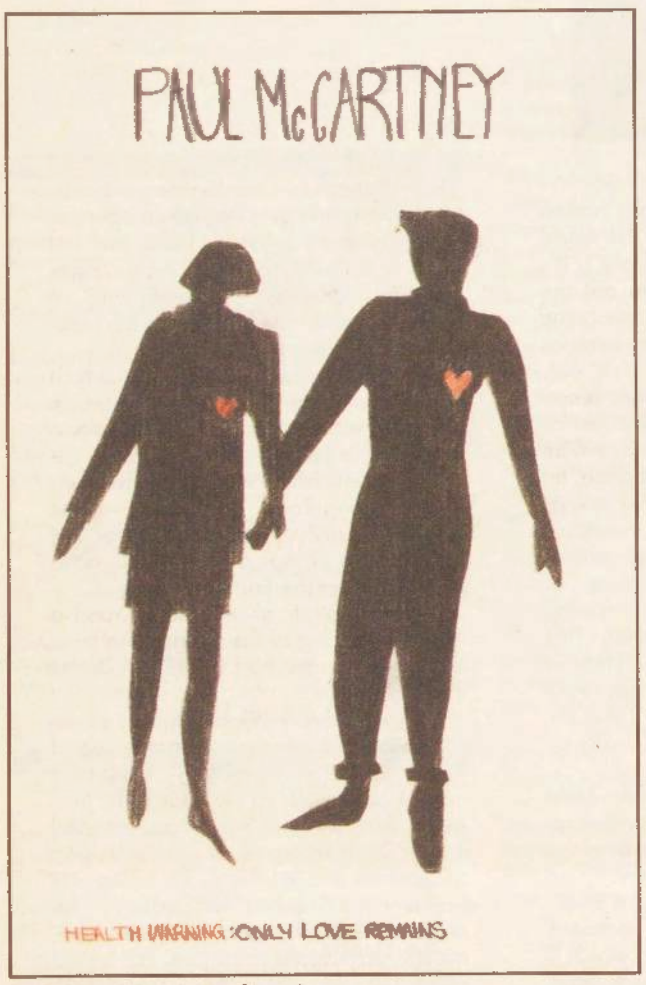
ACROSS: 1 Good times coming, 9 Plectrum, 10 Tenon, 12 Rule, 13 Footprints, 14 Save, 15 Lira, 16 Oasis, 18 Throngs, 20 Quarter, 23 Pomeranian, 24 Talk, 26 Amid, 27 More talk, 28 Stranglehold

DOWN: 2 Only love remains, 3 Tick, 4 Marconi, 5 Sumatra, 6 Ontario, 7 Innings, 8 Genesis, 11 Press to Play, 17 Angry, 19 Sandman, 20 Quarrel, 21 Trail, 22 Rake, 25 Utah, 28 Kid

GALLERY CORNER

Another page of Reader Art. Please keep sending in your work—you never know...

by Gisella Battistini of San Marino, Italy



by Rebecca Prochnik of London

by Stephanie Pech of Willich, West Germany

by Saskia van Gerven of Kessel, Holland

by Wade Myers of Los Angeles

Linda and myself would like to wish all readers of Club Sandwich a really Joyful Holiday Season and, of course, we know you'll join us in wishing for a Peaceful New Year which will, hopefully, lead to many more in the future. All the best from us and all at MPL.

Have a good 'un!

love, Paul

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